THE CEA CRITIC

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Nominations

The following have accepted CEA Committee nominations for national offices in 1962:

PRESIDENT: John Ball. Lecturer and consultant, Michigan State University; Research Director, Center for Interdisciplinary Research on English, Wayne State University. Chairman, International Cooperation Administration seminars on Communications (MSU). Co-editor, *Research, Principles and Practices in Visual Communications* (1960). Council member of American Folklore Society. Vice-President of CEA.

SECOND VICE-PRESIDENT: Elisabeth Schneider, Professor, Director of Graduate Studies, Temple University. *Coleridge, Opium, and Kubla Khan* (1953); co-author, *The Range of Literature*. Past President of Pennsylvania CEA and currently National Director.

MEMBERS OF BOARD OF DIRECTORS: Henry H. Adams. Associate Professor, United States Naval Academy. *English Domestic or Homiletic Tragedy*, 1575-1642; *The United States and World Sea Power*. Author with Allen Cook, of ACROSTICKLERS, *The Reporter*. Commander, USNR. American Historical Association. Past President and Director of Middle Atlantic CEA.

James T. Barrs. Associate Professor, Northeastern University. Radio lecturer on language and linguistics — WBZ (Boston); the Concert Network (FM) — since 1959. Television lecturer, "Language and Semantics," WGBH-TV (Boston, 1958-1959. Speaker, NCTE Convention, 1961. CEA Committee on Regional Growth and Development, 1957-.

Hoyt E. Bowen. Professor, Chairman of English Department, Pfeiffer College. Editor *Thomas Heywood's "Troia Britannica."* Active in AAUP. Board of Advisers, North Carolina-Virginia CEA.

(Please turn to page 6)

CEA ANNUAL MEETING

Mark your calendars now for the annual meetings of the CEA in Chicago, Palmer House, December 27, 1961.

Public Meeting 4:45 - 6:00 p.m. Wabash Room: Cultural Influences on the Teaching of English: Some Crucial Issues. Seymour Betsky (Montana State Univ.), Chairman; Albert Markwardt (Univ. of Michigan), Robert Gorham Davis (Columbia Univ.), and Marvin Mudrick (Univ. of California at Santa Barbara), Panelists.

Dinner Meeting 6:30 p.m. Room 17: William Van O'Connor (Univ. of California at Davis), Speaker. President Henry T. Moore presiding.

CEA Booth will be #1 on the Exhibit Floor.

IMPROVING THE RESEARCH PAPER

These notes on the always controversial topic of the Freshman English "research paper" are inspired by J. D. Thomas's report on his survey of practices and opinions concerning it (*The CEA Critic*, September, 1961). After teaching Freshman English in seven or eight different institutions over a period of thirty years, I have passed from a neutralist position to one of moderately strong support for the "research paper." It is undoubtedly a painful project for all concerned, but so are many other salutary experiences.

First as to plagiarism. I suggest that much of what exasperated instructors call "plagiarism" is quite unconscious. Freshmen do not know, and have extraordinary difficulty in learning, how to use printed sources. They have no notion that there is anything wrong in rehashing a passage that they have read, using 90 per cent of the words of the original and 10 per cent of their own. In fact, one main argument for the assignment is that freshmen need to learn that in a piece of writing based on reading they should either (a) summarize or paraphrase their source entirely in their own words or else (b) quote exactly with quotation marks — giving credit in a footnote in either case. Evidently this procedure is hard for freshman to grasp. One explanation is not enough — nor two nor three. But if an instructor works on it for six weeks, his students can be made to learn it. And in my opinion, the achievement is worth the effort.

Intentional plagiarism can be minimized if the instructor has the time and willingness to work with students individually. My own practice is to have a beginning conference with a student at which he chooses his topic (which he is not to change thereafter without permission). Next, almost immediately, I require a tentative bibliography; and, a few days later, some specimen note cards. Then, a week or so before the paper is due, I require another conference (students can of course come to me at any time in between) at which we can go over together an outline or first draft. Finally, when the paper comes in, it is accompanied by all the student's note cards — which I do not read but do glance through.

This procedure makes it almost as hard for the student to plagiarize as to do the work himself. (Perhaps he is also more willing to do it himself when he sees that the instructor wants to help him.) and if teachers do not have time to do this, they do not have time to do *any kind* of decent job of teaching.

The second main value of a "research paper" is that students get some idea of how to use the library — which they do not get from one of two "orientation" lectures. Assuming that knowledge of how to use a library is a primary aim of a college or university education, this argument for the research paper is conclusive.

NOMINATIONS

The CEA Committee on Nominations for office in 1962 has named the following:

President

John Ball, Lecturer and Consultant, Michigan State University. Chairman, I.C.A. Seminars on Communication (MSU).

Second Vice-President

Elisabeth Schneider, Professor of English, Temple University

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Nominating Committee

Lt. Col. Cortland P. Auser, Air Force Academy
Hilda Fife, Department of English, University of Maine
Harry T. Moore, Research Professor, University of Southern Illinois

The present Second Vice-President, Charles M. Clark, automatically becomes First Vice-President.

Respectfully submitted,
Donald Lloyd
Ed Hirschberg
Richard Bowman

A short biography of each of the nominees appears on this page.

Wear and tear on books and periodicals is not a problem to be evaded but a problem to be solved. If a university cannot give 4,000 freshmen training in how to use a library, it should send some of them home or build another library. (Increased use of microfilm may aid in the solution.)

So-called "controlled research" is of course not research at all. It does give the student valuable experience in balancing different sets of data or points of view. But as a substitute for a properly supervised "research paper," it is just another gadget resulting from the feverish search (often subsidized by foundations which ought to find less harmful ways to waste their money) for ways of giving college students a cheaper — not a better — education. Cheap in cost means cheap in quality.

ELLSWORTH BARNARD
Northern Michigan College

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50 YEARS OF TEACHING ENGLISH

Professor Sears has asked me to write briefly on what teaching English has meant to me. English was only one of my subjects when I taught in high school (1907-11), and later on I did some teaching outside the English field (German, French, Italian, and history), but since 1924 my teaching has been all English, a limitation that has kept me from giving courses in some of my favorite subjects. I am far from complaining, though, for my English teaching has been varied enough to satisfy any reasonable appetite. As a high-school teacher I not only corrected themes but also read Silas Marner and (believe it or not) Pope's Essay on Man. For two years (1911-13) I taught English conversation in German *Realgymnasien*. At Culver (1914-15) I read Shakespeare with the cadets and sweated over their themes. During my three years as Assistant Professor in the University of Minnesota (1921-24) I gave courses in Chaucer, Shakespeare, Milton, the Arthurian Legend and pre-Shakespearian Drama, besides teaching sections in survey courses. At the Johns Hopkins (1924-56) I added Beowulf and Piers Plowman to this bill of literary fare and gave linguistic work besides: current speech and the history of the language. For a number of years the big sophomore survey course at the Hopkins included a weekly lecture by some member of the English staff and I had my share of this assignment: my old lectures on the novel (early and late), recent poetry, the Middle Ages, the Renaissance, and the Victorian background are still in my files. As I write I have just finished reading them over and something of the zest with which I gave them comes back to me still.

My retirement in 1956 did not put a stop to my teaching. In Turkey (1956-58) most of my time was taken up with administrative duties but I also did some teaching and my students there did not have English for native tongue, a state of things that took me back to my years in Germany before the first world war. In 1958-59 nearly all my days were spent with the Beowulf MS in the British Museum but now and then I took time off to give a lecture or two at some British university and to make a lecture tour on the Continent. At present, after two years without teaching, I am at it again, this time in New York University, and am having the time of my life. I doubt if many professors these days are given leave to range so widely, in space and time, in their teaching and lecturing as it has been my privilege to do. I am indeed a lucky man.

What has all this teaching meant to me? It has been the heart of my professional life. From the give and take of the classroom I have learned most of what I know, and questions that came up there, questions that I could not answer at the time, have started me off on most of my investigations of particular problems. But these fruits are far from being the whole matter. My teaching has meant most to me as a way of life. It is my calling, my vocation, the kind of work I chose to do because it would give me the kind of life I wanted to live. I believe I am temperamentally suited to teaching. I know I enjoy it so much that I have never seriously considered any other way of making my living. Teaching has always given me a deep personal satisfaction and my contacts with generation after generation of students over the years have kept me on my toes. Best of all, my place in the academic world has given me many students and colleagues, at home and abroad, who have become my friends and enriched my life beyond all telling. It is good to be a teacher of English.

KEMP MALONE
The Johns Hopkins University

BEHIND THE WORD

Let's consider this time three words which are very much concerned with communication, namely, *radio*, *magazine*, and *news*. *Radio* is a shortened form of *radiotelegraphy*, a word for wireless telegraphy, which makes use of electric waves that act without the use of wires. The *radio* part of this word *radiotelegraphy* comes from the Latin *radius*, r-a-d-i-u-s, meaning 'a rod,' then 'a spoke of a wheel," and finally 'a ray, as of light'. As a spoke of a wheel or a ray, it is something which goes out from a center, you see; such is what we have in the radius of a circle. I remember the old Model-T Ford car, say of 1915 and later — perhaps before 1915, too. The Model-T had two radius rods, each running from a point on the front axle near a wheel back to the lower part of the housing that covered the flywheel and magnets of the motor. The two rods were fastened rigidly together at this point, and their junction terminated in a ball which fitted in a socket on the housing already mentioned. These rods thus formed a large V, and they kept the front axle pushed out in its proper place. Sometimes they broke from strain and vibration, but especially when the front wheels struck a solid or halting object. Ah, those old days of the Model-T, which had radius rods, all right, but not yet any radio!

Next we come to *mazazine* which, when it entered English in 1583, meant ' a storehouse or warehouse'.[1] It came through Spanish, Italian, and French from an Arabic word transcribed m-a-k-h-z-a-n, meaning 'storehouse'. The French form, *magasin* (spelled m-a-g-a-s-i-n), means 'warehouse', 'storehouse', 'store', and even 'periodical publication', that is, a storehouse of information, etc. And, of course, the word came directly from French into English. By 1596 *magazine* meant in English a storehouse for war supplies especially arms and gunpowder — thus the expression "powder magazine." Then as a storehouse of information it came by 1639 to be a publication, and as a printed collection of articles it came by 1731 to have the present meaning in English.

The word *news* has been popularly explained as made up of the four letters representing the four points of the compass — North, East, West, South — as if news were simply reports coming in from those directions. This is erroneous. The word *news* is simply a translation of the Old French word n-o-v-e-l-e-s, which in Modern French is *nouvelles*, meaning 'news'. But the French came from Latin *nova*, which means 'new things' — we see the Latin surviving in *renovate*, *innovation*, *novice*, etc. In the sense of 'tidings' or 'reports of new or recent happenings' the word *news* seems to have entered English in 1423, over 500 years ago.

JAMES T. BARRS
Northeastern University

[1] See the **Oxford English Dictionary** on all data given in this talk for uses and meanings.

Paperbound Previews

The following titles, new to paperbounds or just plain new, have appeared recently or are scheduled for publication by March of 1962. Most should be available for Spring Semester adoptions.

Three trends, if they can be labeled thus, are apparent in the new harvest. The oldest trend — duplicate editions of standard classics — continues unabated but is unrecorded in this column. Trend two shows publishers digging deeper for scholarly books and emerging with some rather special, uncommercial titles. The last trend is timely, reflecting the recent death of Hemingway.

Aeschylus. *The Orestes Plays* (tr. by Paul Roche): New American Library Mentor.

Alexander, Peter. *Shakespeare's Life and Art*: New York Univ. Press Gotham Library.

Beal, Anthony. *D. H. Lawrence*: Grove Press Evergreen Profile.

Beckerman, Bernard. *Shakespeare at the Globe*: Macmillan.

Bennett, Joan. *George Eliot: Her Mind and Her Art*: Cambridge Univ. Press.

Byrne, M. St. Clare. *Elizabethan Life in Town and Country*: Barnes & Noble.

Cable, George W. *Old Creole Days*: New American Library Signet Classic.

Calvino, Italo. *Italian Fables*: Collier Books.

Cather, Willa. *My Antonia*: Houghton Mifflin Riverside Edition.

Church, Richard. *The Growth of the English Novel*: Barnes & Noble.

Clemen, E. H. *The Development of Shakespeare's Imagery*: Hill and Wang.

Clifford. James L. (ed.). *Biography as Art*: Oxford Univ. Press.

Dante, *The Purgatorio* (tr. by John Ciardi): New American Library Mentor.

Dutton, Geoffrey. *Whitman*: Grove Press Evergreen Profile.

Fenton, Charles A. *The Apprenticeship of Ernest Hemingway*: New American Library Mentor.

Fielding, Henry. *Jonathan Wild*: New American Library Signet Classic.

Firor, Ruth A. *Folkways in Thomas Hardy*: A. S. Barnes Perpetua Book.

Flores, Angel, and Homer Swander (eds.). *Franz Kafka Today*: Univ. of Wisconsin.

Gibson, Walker (ed.). *The Limits of Language*: Hill and Wang.

Goodman, Theodore. *The Writing of Fiction*: Collier Books.

Goodrich, Norma Lorre. *The Medieval Myths*: New American Library Mentor.

Graves, Robert. *Wife to Mr. Milton*: Noonday.

Greenough, James Bradstreet, and George Lyman Kittredge. *Words and Their Ways in English Speech*: Beacon Press.

Guicharnaud, Jacques. *Modern French Theatre*: Yale Univ. Press.

Hall, James, and Martin Steinmann (eds.). *The Permanence of Yeats*: Collier Books.

Hallberg, Peter (tr. by Paul Schach). *The Icelandic Saga*: Univ. of Nebraska Bison.

Harding, Walter. *A Thoreau Handbook*: New York Univ. Press Gotham Library.

Hemingway, Ernest. *Green Hills of Africa*: Scribner's.

———. *In Our Time*: Scribner's.

Hubler, Edward. *The Sense of Shakespeare's Sonnets*: Hill and Wang.

James, Henry. *A Small Boy and Others*: Scribner's.

Kazantzakis, Nikos. *The Odyssey*: Simon & Schuster.

Kronenberger, Louis (ed.). *Novelists on Novelists*: Doubleday Anchor.

Lardner, Ring. *Haircut and Other Stories*: Scribner's.

Lawrence, D. H. *Twilight in Italy*: Viking Press Compass.

Lettis, Richard, William H. Morris, and Robert F. McDonnell. *Huck Finn and his Critics*: Macmillan.

Macauley, Robie. *The End of Pity and Other Stories*: Lippincott Keystone.

McCaffery, John K. M. *Hemingway: The Man and His Work*: Avon.

Mandel, Oscar. *A Definition of Tragedy*: New York Univ. Press Gotham Library.

Maxwell, D. E. S. *Poetry of T. S. Eliot*: Barnes & Noble.

Miller, James E., Jr. *A Reader's Guide to Herman Melville*: Noonday.

Moore, W. G. *Moliere*: Doubleday Anchor.

Nicolson, Harold. *Tennyson*: Doubleday Anchor.

Norton, Aloysius, and Joan Nourse. *A Christian Approach to Western Literature*: Newman Press.

Palmer, John. *Political and Comic Characters of Shakespeare*: St. Martin's Press.

Rubinstein, Annette T. *The Great Tradition in English Literature*: Citadel Press.

Schomfield, Hugh J. *A History of Biblical Literature*: New American Library Mentor.

Sewall, Richard B. *The Vision of Tragedy*: Yale Univ. Press.

Simms, William Gilmore. *The Yemassee*: Houghton Mifflin Riverside Edition.

Sitwell, Edith. *Fanfare for Elizabeth*: Macmillan.

Snow, C. P. *The Affair*: Scribner's.

Spiller, Robert E. (ed.). *Changing Patterns in American Civilization*: A. S. Barnes Perpetua Book.

Stegner, Wallace. *The Women on the Wall*: Viking Press Compass.

Stevenson, Elizabeth. *Henry Adams*: Collier Books.

Thurber, James. *The Years With Ross*: New American Library Signet.

Tindall, William York. *A Reader's Guide to Dylan Thomas*: Noonday.

Whitman, Walt. *Specimen Days*: New American Library Signet Classic.

Wilson, Edmund. *Memoirs of Hecate County*: New American Library Signet.

Zabel, Morton D. (ed.). *Literary Opinion in America* (2 vols.): Harper Torchbook.

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Three Novels, Alberto Moravia (T1955, 75¢)
Summer and Smoke, Tennessee Williams (December) (D2019, 50¢)

SIGNET CLASSICS

Billy Budd and Other Tales, Herman Melville (CT75, 75¢)
A Week on the Concord and Merrimack Rivers, Henry D. Thoreau (CT98, 75¢)
The Sketch Book, Washington Irving (CP101, 60¢)
The Autocrat of the Breakfast Table Oliver Wendell Holmes (CD53, 50¢)
The Marble Faun, Nathaniel Hawthorne (December) (CD112, 50¢)
Specimen Days, Walt Whitman (December) (CP104, 60¢)
Old Creole Days, George W. Cable (CP84, 60¢)
Native Son, Richard Wright (CT81, 75¢)
The Troll Garden, Willa Cather (CD31, 50¢)
The Marriages and Other Stories, Henry James (CD87, 50¢)
Adam Bede, George Eliot (CT76, 75¢)
Joseph Andrews, Henry Fielding (CD61, 50¢)
The Ordeal of Richard Feverel, George Meredith (CT71, 75¢)
Lord Jim, Joseph Conrad (CD51, 50¢)
The Sea and the Jungle, H. M. Tomlinson (CP83, 60¢)
The Informer, Liam O'Flaherty (CP80, 60¢)
A High Wind in Jamaica or The Innocent Voyage, Richard Hughes (CP67, 60¢)

MENTOR EDITIONS

The Apprenticeship of Ernest Hemingway, Charles A. Fenton (December) (MP385, 60¢)
Paradise Lost and Other Poems, John Milton (December) (MT337, 75¢)
The Genius of the French Theater, Albert Bermel, ed. (December) (MQ366, 95¢)
The Purgatorio, Ciardi, tr. (MT354, 75¢)
The Medieval Myths, Norma Lorre Goodrich (MD345, 50¢)
The Greek Experience, C. M. Bowra (MP349, 60¢)

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New England CEA Fall Meeting

The New England CEA met at Wheaton College, Norton, Massachusetts, on October 28, 1961. The general theme of the meeting was "Literature and Religion." After greetings from C. L. Barber (Amherst), president of the regional group, and Elizabeth S. May, acting president of Wheaton, and a short business meeting, the large audience heard an address by Cleanth Brooks of Yale on "William Faukner's Vision of Good and Evil."

Professor Brooks told us that although many of Faulkner's characters are badly warped, they have the power of choice and thus are not naturalistically conceived. Nevertheless, the concept of grace is either lacking or very limited in them. Rationality is also a limited concept in Faulkner; the forces of law and order are corruptible. A key to Faulkner's concept of good and evil is to be found in his contrast of male and female character. His concept of women is radically old-fashioned, even medieval. His women lack the callow idealism of his men. But his worst villains are cut off from nature, mechanical characters, produced of stamped metal and seen in electric light. Popeye has no natural vices. His vices are artifical.

Faulkner does not consider the natural and instinctive as necessarily good. Prof. Brooks said. Goodness must be achieved by effort. "The Bear" is a story of penance, and also a drama of moral choice. Faulkner sees the role of man as active; men make choices and live up to them. His women are passive when they are good. On the conscious level, Prof. Brooks said, Faulkner is a protestant anticlerical (*Light in August* is a stinging criticism of Protestantism), but on the unconscious level he seems to remain a Calvinist. Joe Christmas, who seems to have broken all ties with Christianity, remains in spite of this the sternest and most doctrinaire Calvinist in the novel: he is a fatalist, filled with fear and distrust of the natural principle embodied in the female. Lena, on the other hand, is a pure embodiment of the female spirit — she has a quiet force and is not alienated from the community. She is the carrier of life. The organized community remains a point of reference for Faulkner; thus he escapes the acute self-consciousness so evident in other modern writers. Faulkner has no illusion about the noble savage; nevertheless, some of his women and some of his Negroes are close to humanity, and show less pride and hypocrisy than his white men. For Faulkner, evil involves the violation of the natural and the denial of the human. Good has to be achieved; the deepest truths can be learned only through suffering.

In the afternoon Dale Underwood (New Hampshire) spoke on "Chaucer, Christianity, and the poet as Pilgrim." He finds an unconscious paradox, he told us, in modern Chaucer criticism, which praises Chaucer for his sense of joy and yet accepts the retraction at the end of *The Canterbury Tales* and the conclusion to the *Troilus*. These, he is persuaded, are not Chaucer's last word. He examined in detail the problem of the narrator in the *Tales*, in an attempt to discover the historical implications of the *I* in a poem. Is it part of a harmonious whole? Is it the poet's own voice? Is it a poetic *persona* distinct from the poet? In the *Tales* the narrator, he believes, is the poet as pilgrim. It is a multi-voiced *persona*: everyman, and the historical poet both in one. It is both the seer and the blind.

Prof. Underwood viewed the Canterbury pilgrimage as operating on two levels, both circles: from sin, to the pilgrimage, to forgiveness; and from supper (the world) to the trip to the return or last supper (for which all but one must pay). *The Canterbury Tales* are Chaucer's *Divine Comedy*. The poet Chaucer leaves the pilgrims perfectly suspended between the shrine and the supper. He has rejected the merry tales, he has made the journey of everyman, he has passed the world to go to the shrine. But at his leave-taking Chaucer's poetic eye is as ambiguous as it was everywhere else. His poetic eye is able to hold a chaos of beliefs in divine suspense. The final and supreme act of humility in Chaucer is his reminding his poem that it was written by a man, not by a God. He has traveled toward divine grace.

A panel discussion of the first-year English course at Wheaton, "Infinite Variety in a Little Room," was opened by Curtis Dahl who described his classes in which he teaches writing through world literature. All the freshman courses have as their common aims to improve writing and reading abilities and to teach fundamental research techniques. Students who elect the world literature section read a variety of books, changing from year to year — Homer, Greek plays, Plato, Virgil, Catullus, Plutarch, Dante, Cervantes, Milton, Goethe. They are introduced to the chief literary forms, and each year an attempt is made to organize the course around a single theme about which the weekly papers are written: the concept of the hero, evolving characters, sources, and so forth. But the theme is not slavishly adhered to. Each book is taught and discussed as an individual work.

Louise Mackenzie then described her sections of the course in which the emphasis is on imaginative writing, since she finds it difficult to teach writing and literature in the same course. Her aim is to get her students to observe curiously and to write honestly, using their own words and experiences. Most weekly papers are 8 to 10 pages in length, and each student has a monthly conference with the teacher. One aim is to teach the student the difference between the summary and actual writing, the difference between merely reporting that something happened, and actually making it happen. A source book is used for the reference paper: the book on *The Turn of the Screw* proved especially successful. Class periods in this course are spent largely on the reading and discussion of student work. During the first six weeks no grades are given on the papers; after that, papers are graded if the students ask to have them graded. In recent years they have always asked for grades. In the second half of the course the emphasis is on poetry and the drama, whereas the first half is devoted to exposition and narration.

IMPROVING COLLEGE ENGLISH SKILLS

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Frances Shirley and Katherine Burton reported on the more traditional freshman English course at Wheaton. Here six to eight weeks are spent on modern British and American essays; then the stort story is studied. The second half of the course concerns itself with the novel and the drama. Every attempt is made to use books seldom used in high school, such as Joyce's *Portrait*, and the amount of literature used is strictly limited. Sometimes a theme is developed, as when Wordsworth's *Prelude*, Joyce's *Portrait*, and James' *Portrait of a Lady* were juxtaposed to present patterns of growing into life. The first paper in the course is often an account of an event during the opening days of college, to be captured in all its immediacy; the second paper, an account of an event of a year or two ago. Then there is a short reference paper to introduce documentary techniques needed at once in other courses (the long reference paper is written later). At Wheaton about ten percent of the best students are offered exemption from freshman English, but very few elect the exemption. This course is the only English course required of all students.

In a session on "The Poet as Maker: An Approach to Poetry," Norman Friedman and Charles McLaughlin, both from the University of Connecticut, divided between them the reading of a jointly written paper. Their closely reasoned analysis embodied an attempt to establish a middle way between moralistic and meaning emphasis in poetry interpretation and purely formal considerations. In the creative act the poet commences with the donne, often a brief mood or a scrap of experience, and moves on to the search for the shaping principle, and then to the making of the work of art. In the making of the work of art, the artist is no longer free; one choice leads him to the next, and the logic of development becomes inevitable.

The reader must endeavor to track down the donne by reasoning backward from the completed work through the shaping principle to discover the underlying idea. The first step is to look for the marks of the shaping principle in the formal pattern. An explication of the text is the beginning point. What is the tone? What is the point of view? The reader must understand as many formal principles as he can to succeed in his work. The reasoning that leads him to the donne is hypothetical — a process of gradually excluding all inadequate theories. Only when the initial analysis has been completed is it worthwhile to raise the question of "better or worse," that is, to pass judgment on the work.

One should never assume that moral quality is a poem's chief quality — that the poet wants his poem to *do* something. This view is too limiting since it excludes the notion that a poem may *be*, not *do*. Poetry is only wise in that it embodies the wisdom of the poet — but poets are not the only wise men, and not all poets are wise. The donne must be specific, a genuine cause of a specific work. Thus it is insufficient to say that *King Lear*, for example, is a play about the ways of seeing truth. This very general idea applies equally well to thousands of works of art. Poetry is made of words, of forms and structures, and the critic must be aware of all these things, not just the relation of the poem to life. The teacher must develop in the student a respect for responsible thinking. Since the poet's task is to render his insights, the reader must value not only the insights but also how they are rendered. The poet writes to create a work of art, not merely to display his wisdom, and he must be judged accordingly.

Other concurrent sessions which this reporter could not attend but of which he heard favorable reports were a discussion by Maurice Quinlan (Boston College) of "Doctor Johnson as an English Churchman," by David Krause (Brown) of "'The Rageous Ossean,' Patron Hero of Synge and O'Casey: Some Aspects of the Conflict between Paganism and Christianity in Mythic and Modern Irish Literature," and by Leonard Peters (Waterbury Branch, U. of Conn.) of "Hawthorne and the Fortunate Fall." The well-attended meeting concluded with coffe graciously served in one of the new buildings on the Wheaton campus.

LEE E. HOLT
American International College

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NOTICES OF NOTE

The Purgatorio, a new translation by past CEA President John Ciardi, will be released in a paperbound original Mentor edition by the New American Library on November 21st, a date awaited since 1954 when Mr. Ciardi's rendition of *The Inferno* was published. Like *The Inferno*, *The Purgatorio* is translated in "terza rima."

NOTICES OF NOTE

Shakespeare's history plays have been packaged and distributed across the nation. Those who missed the Age of Kings when it was presented on commercial TV last season may now see it on some 6 commercial and 55 educational channels. A study guide for the series may be obtained from National Education Television, 10 Columbus Circle, NYC 19, for 75¢. Also helpful is the paperback printing of the scripts of the 15-part series by Pyramid Books, with an introduction by O. J. Campbell.

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E. T. Donaldson, *Yale University*

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CULTURAL INFLUENCES

The following are precis of talks to be given at the national meeting of CEA, Chicago, December 27, 1961, and are offered as appetizers.
—Ed.

From one point of view, the profession is a museum: contemporary scholarship and criticism within the profession act out that museum function, with a museum's strength and weakness. From another, the profession is a large corporation, rather like General Motors. The present movement, reflected in the pamphlet of the National Council of Teachers of English on THE NATIONAL INTEREST AND THE TEACHING OF ENGLISH, appears to be pushing the profession into a position where it will become an adjunct of the salesman, the corporation executive, the specialist scientist (pure and applied), and the communications industry. The NCTE would encourage our students to use language in order to answer the demands of American national leadership in these ways. Members of the profession who resist what is, basically, a museum function, or the function, basically, of selling the American way of life, are presently creatures in Limbo without a sense of clear function. Our hope lies in rousing these intelligent members of the profession, who respect the scholarship-and-criticism, as well as the salesman function, but who are not committed to either, so that they might bring the profession into a vital relationship with American culture, particularly the culture expressed in popular and mass literature. Above all, the profession must try to provide the atmosphere in which the better writer, the better critic and the responding audience cooperate with one another — and think of the use of language primarily in these terms. Above all, all members of the profession must try to make that better literature — the very life-blood of scholarship and criticism — tell in American life as the most significant appraisal of that life available to us.

SEYMOUR BETSKY
Montana State University

The problem of the teaching of English in America is the problem of affirming, in an instrumental and cultureless society, the fact of language as the repository of man's total history. The college English teacher is expected to teach English for instrumental purposes only, against his conviction that under ordinary classroom conditions the average student is incapable of learning English even for such purposes, and against his equally strong conviction that the instrumental language of academic and political bureaucrats is hardly preferable to the illiteracy of the average student. The problem of the teaching of English in America is, therefore, not necessarily solvable.

MARVIN MUDRICK
Univ. of Calif. at Santa Barbara

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NOMINATIONS

(Continued from page 1)

Albert Howard Carter. Professor, Florida Presbyterian College. Poet. "In Defense of Bertram," *Shakespeare Q.* (1956). Resident Fellow, Folger Library, 1946-1947. Regional Associate, ACLS, 1956-1960. Founder, President pro-tem., Florida CEA, 1961.

Patrick G. Hogan, Jr. Associate Professor, Mississippi State University. Co-author, "George Bernard Shaw and W. T. Stead" (1961). Essays on Faulkner (*Miss. Q.*, 1957), Sidney (*Historia*, 1956). Past President, S-C CEA. CEA Regional Co-ordinator.

WHY TEACH?

Let's face it, ninety percent of the students enrolled in freshman and sophomore English courses would be happier if they weren't. The young English instructor, fresh from graduate school, has a real challenge. He is expected to turn this mob into good writers, clear thinkers, good readers; a formidable task but also a challenge that has its rewards.

Knowing in advance what to expect is a good beginning. If the instructor realizes there is a barrier between himself and the students, he can do something to eliminate it. From personal experience, I have learned to get on "speaking terms" with my students. I like people and figure that if I have to talk to a group for three or four class hours a week it is best they are my friends, not my enemies. I tell them I'm there to teach and to help them. If a pupil knows that a teacher is not looking for an opportunity to flunk him, that he is sincere, he soon relaxes and the barrier is destroyed. Then there are open minds to deal with.

Since my own classes are informal, I prefer the discussion to the lecture. There are objections to each method. Some objections to the discussion are: 1) it is more time consuming; 2) it is easy to trail off into side issues and often not do justice to the topic under discussion. True, it does take more time; not as much material can be covered. But I believe I get a much better idea of my students' worth; and that they understand the material is half the battle. For class discussion, topics geared to the level of the students are best. These capture interest quickly, and lead to more complex consideration. If the book under discussion is *Vanity Fair*, a good topic to begin with is "There Really Are Girls Like Becky Sharp." This can pinpoint interest in characterization. Students can cite examples of golddiggers or fortune-hunters in present day society and compare these with the character in the book. A contrast between people or characteristics of the present age and those of the age in which the book was written is almost always an effective start.

The worst mistake a new teacher can make is to talk over the heads of his students. This discourages the student at the start: he is apt to feel he can never attain the necessary knowledge to pass the course. Talking in clear and understandable informal English is the better way. Ideas which are difficult to grasp can be made clear to the student when they are brought down to his level. This does not mean that the teacher lowers his standards or in any way loses his dignity or stature.

Fear of this loss, I believe, is one reason back of some teacher's so-called scholastic approach. Maybe if teachers were more secure and had more confidence in themselves they wouldn't put up a shield of pseudo-intellectualism. An example: my favorite teacher was chairman of the English Department. He taught Shakespeare. And how he taught it! I decided to major in English because of him. He was an authority on his subject; he knew the 16th century backwards. Yet, everyone always understood him. He came down to our level with popular humor and words used in everyday speech. He made me realize the earthy and real, yet philosophical and inspirational, qualities in all great books. I once had another teacher; from him I learned nothing. He discussed novels — Hemingway, Faulkner, Joyce — but I never could really understand what he was trying to put across. His choice of words was excelleent, but he talked in circles as if he were trying to confuse. In this, he succeeded admirably.

Because of the first of these men, I am an English teacher. The main reason I teach is the satisfaction I get from it. To know I have made someone aware that the beauty, joy, sorrow and humanity of literature can be found — if they are looked for with an open, comprehanding mind — is my reward.

JAMES A. FULLER
Erie County (N.Y.) Technical Institute

Quis Custodiet?

In 1949, as Collitz Professor of Indo-European in the Summer Linguistic Institute, I could discover no one who paid any attention to the question what the Ph.D. in Linguistics (or in anything else) ought to be. But I had the impression that my colleagues were perfectly satisfied with things as they were. To judge from the announcement of the latest, 1961, institute, things have not changed since 1949. My views are not well known, but they are, I suspect, not well respected either, if not misunderstood and even misrepresented. Having no Ph.D. degree it might be supposed that I hardly know what I am talking about. But since 1926 I have been associated with a University that established the degree in 1872. It was in full flower in 1926 when I found it harder to understand what four years in college was meant to do for a young man than even thirteen years in the Graduate School (I had one such student, *aetate prouectus* in 1926) could do for a somewhat older man. If a college and university teacher without the Ph.D. degree feels somewhat naked in a land where all, or nearly all, the others are snugly clothed in it, I can only say, first, that I never have felt a draught; and, second, that there is a previous question, hardly ever asked; what ought a college or university teacher, Ph.D. or no, to be. Well, such a teacher, I should say ought to be — now usually is — both. It is good for him not to belong to a faculty restricted either to college or to university instruction. Next, he ought to be a person, not a clod. Is it possible that the process of producing a Ph.D. diminishes personality? If I understand the matter aright it seems that many of us, in or out of the university, are, on the whole, inclined to think so. If so, the worth of the Ph.D.'s training depends — on the training as well as the man, just as whether life is worth living depends on the liver.

And, again, if so I make bold to say that the trouble with most Ph.D.'s in Linguistics, the degree this time more than the man, lies not in what it does, but in what it does not do. So long as there is no satisfactory general theory of Language and of linguistics, so long will the error of partiality remain, and God help the tyro.

Monopolistic control over opinion leads, even in Academe, to a dogmatic system that involves false belief on important matters of fact, and does not scruple, especially in this age of "joiners" and conformity, to attack any individualist who does not share its fanaticism: dogma demands authority, not thought or intelligence, as the source of opinion, it requires the exclusion of heresy ("choice") and unbelievers. Dogma is the refuge of the insecure, not of scientists or scholars.

Science and scholarship are founded upon a broad base. In particular a scientist must begin by being a humanist (since science is the work of man, not of God or of the Devil, whichever of them runs this universe), and a humanist must begin by being a scientist, a linguist by being a philologist. A one-sided training leaves a man halt and maim, not knowing even that he does not know. How can such a teacher be a leader or teacher of others?

The charges so freely made against the Ph.D. are, I believe, often unjustified. Minute, and accurate, and detailed knowledge *are* necessary as well as the ability to unite them in a broad and comprehensive, if diversified theory of a field of knowledge, and to relate the whole to the times in which we live, to fire the imagination, stir the heart, and fertilize the mind of twentieth-century mankind.

We have heard too much of "the more and more" about "less and less" from some of those whose occupation and preoccupation is the administration of academic enterprises, great and small. But in the direction of a huge modern corporation, in every single product of which a difference of a millionth part of an inch makes all the difference between success and failure; or in the administration of one of our great institutions of learning, now more and more falling into the hands of the "managerial class" — fortunate indeed if there is a wise leader at the head — in all of these concerns there are and must be workers devoted to more and more about less and less who are suitably rewarded and not condemned if they do a good job, that is if they combine the macroscopic and telescopic with the microscopic. Why not also the Doctor of Philosophy? The cause of knowledge is not served, nor the *consolatio philosophiae* to be won, by partisans.

JOSHUA WHATMOUGH
Harvard University

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NOTICES OF NOTE

This has been a busy season for the CEA regionals. In Chicago, the group met at Loyola University on Saturday, October 28. The morning session was devoted to a demonstration and discussion of teaching machines. Gaylord Cox (Univ. of Illinois at Chicago), spoke on the history of teaching machines, followed by Donald G. Thompson (Wright Junior College) on their application to composition. A look at the future was provided by Philip Lewis, Director, Bureau of Instructional Materials, Chicago Board of Education. In the afternoon, sparked by CEA President Harry T. Moore (So. Illinois Univ.), a panel which included Hermann Bowersox (Roosevelt Univ.) and Stuart Brent of television addressed itself to "The Erotic Element in Three Modern Novels." While the machine won the day in the forenoon, a healthy humanism prevailed in the discussion of *Lolita*, *Lady Chatterley's Lover*, and *Tropic of Cancer*.

In New York City, the CEA met jointly with the American Studies Association to explore "Taboos in the Mass Media." Speakers were Gilbert Seldes (Annenberg School of Communications) on "Technology and the Mass Media"; David Boroff (NYU) on "Mind over Madison Avenue: The Intellectual in the Mass Media"; Ernest Kinoy, President, Writers' Guild of America, on "The Sterile Tube; Ideas in Television Drama"; John Bergin, Vice President and Creative Supervisor of Batten, Barton, Durstine and Osborne, Inc., on "Timid Madison Avenue: Is It Taboo or Taste?"; and Nat Shoehalter (Rutgers) on "Reflections on TV in the Academy."

Meanwhile the Michigan and New England CEAs met, and Executive Secretary John Hicks spoke to the South-Central CEA at Baylor.

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Faculty Portraits

by

Hugh Pendexter III

PROFESSOR MORPHEUS

Each autumn resurrects year-yellowed leaves:
Upon my lectern brittle notes each year
Provide the substance that each class receives.
I see my students gape and colleagues sneer,
But each familiar phrase through age retrieves
A kind of hallowed sweetness to my ear.
Each joke, a weary twelve-times-twice-told tale,
Yawns syllabused on schedule without fail.

PROFESSOR SILENUS

Is this a bottle that I see before me,
To free my soul from academic cares?
What matters it that temperance leagues deplore me
And my students sometimes double on their chairs?
This daily round of lectures — how they bore me—
Cliches, stale jokes, and professional airs.
How strange that I once dreamed of leading youth
In eager quest of scientific truth.

PROFESSSOR MACDEWEY

A teacher need not study much biology
Or chemistry or physics to teach science.
He needs a liberal dash of child psychology
To soothe his charges into mild compliance
With sociograms. He needs no apology
For ignorance. On methods his reliance.
All merely factual information's naught;
The pupil, not the subject, must be taught.

PROFESSOR MACHIAVELLI

The greatest men of history pursued
Their policies with single-minded guile:
The Tudors shunned the thought of being rude;
The Borgias served their cordials with a smile.
True wisdom learns, the race is to the shrewd;
True courtesy conceals its genial wile.
The adversary, you dare not attack,
Agree with him, and knife him in the back.

PROFESSOR PRIAPS

To understand the basis of society
One needs to study units less complex.
The family, the basis of propriety,
Though rooted in an animal reflex,
Attempts to curb man's passion for variety
In confines of monogamistic sex.
And by the way, the Trojan hero Hector
Preferred his wife on top whene'er he necked her.

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